

# Roland





# *FP*

Advanced SA synthesis  
Digital piano

## FP-8

OWNER'S MANUAL

	<b>CAUTION</b> RISK OF ELECTRIC SHOCK DO NOT OPEN	
<b>ATTENTION :</b> RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR		
<b>CAUTION:</b> TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.		



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of un-insulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

## IMPORTANT SAFETY INSTRUCTIONS

**WARNING —** When using electric products, basic precautions should always be followed, including the following:

1. Read all the instructions before using the product.
2. Do not use this product near water — for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
3. This product should be used only with a cart or stand that is recommended by the manufacturer.
4. This product, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
5. The product should be located so that its location or position does not interfere with its proper ventilation.
6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7. Avoid using the product where it may be affected by dust.
8. The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
9. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
10. Do not tread on the power-supply cord.
11. Do not pull the cord but hold the plug when unplugging.
12. When setting up with any other instruments, the procedure should be followed in accordance with instruction manual.
13. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
14. The product should be serviced by qualified service personnel when:
  - A. The power-supply cord or the plug has been damaged; or
  - B. Objects have fallen, or liquid has been spilled into the product; or
  - C. The product has been exposed to rain; or
  - D. The product does not appear to operate normally or exhibits a marked change in performance; or
  - E. The product has been dropped, or the enclosure damaged.
15. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

## SAVE THESE INSTRUCTIONS

**WARNING:** THIS APPARATUS MUST BE EARTHED

For the U.K.

**IMPORTANT:** THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.  
 GREEN-AND-YELLOW: EARTH, BLUE: NEUTRAL, BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug proceed as follows:

The wire which is coloured GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol  or coloured GREEN or GREEN-AND-YELLOW.

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

The product which is equipped with a THREE WIRE GROUNDING TYPE AC PLUG must be grounded.

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## INTRODUCTION

Thank you and congratulations on your choice of the Roland FP-8 Digital Piano.

As a further refinement of the SA technology found in previous Roland instruments, the FP-8 is based on an Advanced SA sound process which accurately reproduces the complex waveforms of a concert grand piano and other acoustic instruments. The performance of the FP-8 is further enhanced by a newly developed keyboard which closely duplicates the feel of an acoustic piano.

To take full advantage of the features and capabilities of the FP-8, please read this manual in its entirety.

## Advanced SA Sound Process

Accurate reproduction of acoustic piano sounds is not an easy task, but Roland Digital Pianos reproduce the dynamic range and complex sonorities of a concert grand piano with amazing precision. The secret is "Advanced SA (Structured Adaptive) Synthesis". In SA synthesis - a Roland innovation - the sonic elements of a grand piano are isolated, analyzed and re-synthesized to re-create the original sound. Advanced SA technology is a further refinement of this process, using Roland's proprietary digital signal processing and sound generation technology to achieve amazingly realistic piano sounds.

## IMPORTANT NOTES

In addition to the items listed under Important Safety Instructions inside the front cover, please read and observe the following:

### POWER SUPPLY

- Before connecting this unit to other devices, turn off the power to all units; this will help prevent damage or malfunction.
- Do not use this unit on the same power circuit with any device that will generate line noise, such as an electric motor or variable lighting system.
- The power requirement for this unit is shown on its nameplate (rear panel). Ensure that the voltage in your installation meets this requirement.
- Avoid damaging the power cord: do not step on it, place heavy objects on it, etc.

### PLACEMENT

- This instrument may interfere with radio and television reception. Do not use the instrument in the vicinity of such receivers.
- Do not subject the unit to temperature extremes (eg., direct sunlight in an enclosed vehicle). Avoid using or storing the unit in dusty or humid areas.

### MAINTENANCE

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a mild, neutral, non-abrasive detergent. Afterward, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

### ADDITIONAL PRECAUTIONS

- Protect the unit from strong impact.
- Do not allow objects or liquids of any kind to penetrate the unit. In the event of such an occurrence, discontinue use immediately. Contact qualified service personnel as soon as possible.
- Before using the unit in a foreign country, consult with qualified service personnel.
- Should a malfunction occur, or if you suspect there is a problem, discontinue use immediately. Contact qualified service personnel as soon as possible.

## FEATURES

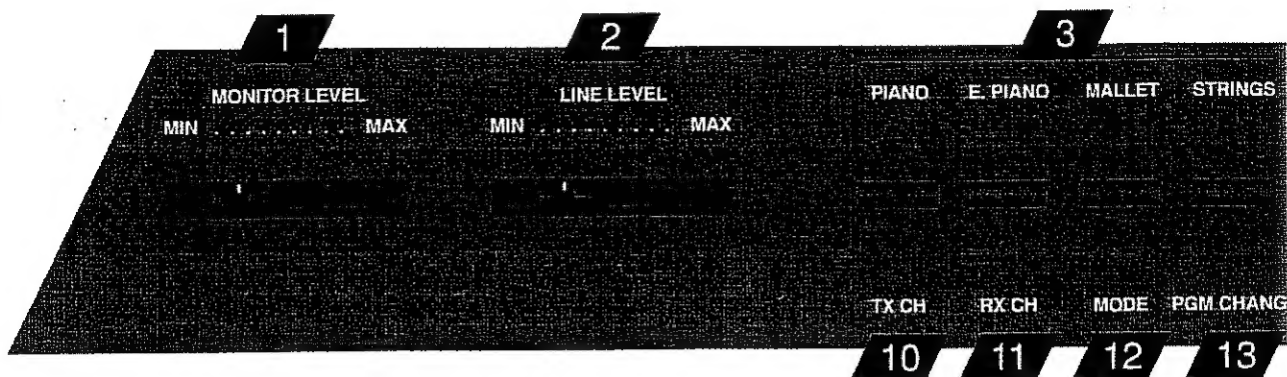
- The FP-8 contains four Tone groups:
  - PIANO** (Acoustic)
  - E. PIANO** (Electric)
  - MALLET**
  - STRINGS**

In addition, there are a number of variations in each of these groups, giving you a total of 16 sounds to choose from.
- The FP-8 incorporates Roland's newly developed piano keyboard. This keyboard closely duplicates the feel of an acoustic piano by using a 'weighted-counterlever' mechanism. This mechanism eliminates the need for a spring assembly to return the key to its resting position, resulting in a more natural keyboard feel.
- A wide range of playing dynamics will enhance any performance. To match your personal preference, you can set the Keyboard Touch response to one of three settings: Light/Standard/Heavy.
- The Dual function enables two sounds from different groups to be layered together. By combining two sounds with distinctive characteristics, you can create new sounds or sounds suitable for ensemble performances.
- The Record function allows you to record and playback your performances as easily as with a tape recorder.
- On-board digital Chorus and Reverb enhance any performance. The Chorus effect adds richness and warmth to any sound, while the Reverb effect can duplicate the ambience of a concert hall. Four variations of each effect are provided.
- The FP-8 provides independent control over the instrument's internal volume (internal speakers and headphones) and line level output (for external amplifiers or PA systems).
- The Key Transpose function allows you to transpose the pitch by any interval. For example, this lets you play that tricky D-flat piece using the fingering (notes) of the C-major scale.
- Line input jacks and MIDI connectors are provided, allowing you to connect other audio or MIDI equipment to expand your music system.
- The 'stereo' position of each note is the same as on an acoustic instrument. This simply means that lower notes will be heard more from the left speaker, and higher notes will be heard more from the right speaker. This feature recreates the natural sound field of an acoustic piano.
- The FP-8 is fully compatible with Roland's **ISM (Intelligent System of Music)** products. *For further information about ISM products, refer to page 31.*

**TABLE OF CONTENTS**

<b>Panel Descriptions</b>	Front Panel/Rear Panel/Music Stand	<b>4</b>
<b>Setting Up</b>	Power Cable/Pedal	<b>8</b>
<b>Getting Started</b>	Turn the Power On/Adjust the Volume/ Stereo Panning/Headphones/Select a Sound/ Dual Function/Using the Pedal/Chorus/Reverb	<b>8</b>
<b>Demo Songs</b>	To Hear the Demo Songs	<b>14</b>
<b>Record Function</b>	To Record a Performance/ To Playback Your Performance	<b>15</b>
<b>Additional Functions</b>	Keyboard Touch Control/Key Transpose/ MIDI Transmit Channel/MIDI Receive Channel/ Program Change/Tuning/MIDI Mode	<b>16</b>
<b>Connecting Audio Devices</b>	Listening to Other Sources Through the Internal Speakers/Recording on a Cassette Deck/Connection to an Amplifier	<b>21</b>
<b>MIDI Guide</b>	About MIDI/MIDI Implementation Chart/MIDI Program Change Number Table/ISM Products	<b>24</b>
<b>Troubleshooting</b>		<b>33</b>
<b>Specifications</b>		<b>34</b>
<b>Index</b>		<b>35</b>

## FRONT PANEL



**1 MONITOR LEVEL:** This slider controls the overall internal volume of your instrument (internal speakers & PHONES output). *P. 9*

**2 LINE LEVEL:** This slider controls the level from the LINE OUT jacks. *P. 22*

**3 TONE select:** Press one of these buttons to select the desired Tone group. A number of Tone variations are available when these buttons are used in conjunction with the VARIATION [ ▼ ▲ ] buttons. *P. 10*

**4 CHORUS:** Press this button to turn the Chorus effect on and off. Four Chorus variations (c1-c4) are available when this button is used in conjunction with the VARIATION buttons. *P. 13*

**5 REVERB:** Press this button to turn the Reverb effect on and off. Four Reverb variations (r1-r4) are available when this button is used in conjunction with the VARIATION buttons. *P. 13*

**6 DISPLAY:** This LED (*light emitting diode*) display provides information about Tone selection, effects selection and other instrument functions.

**7 VARIATION:** When used in conjunction with other panel buttons, these buttons are used to select the variations (alternates) within several functions. For example, these buttons are used to select the Tone variations within each Tone group and the variations within the Chorus and Reverb effects.

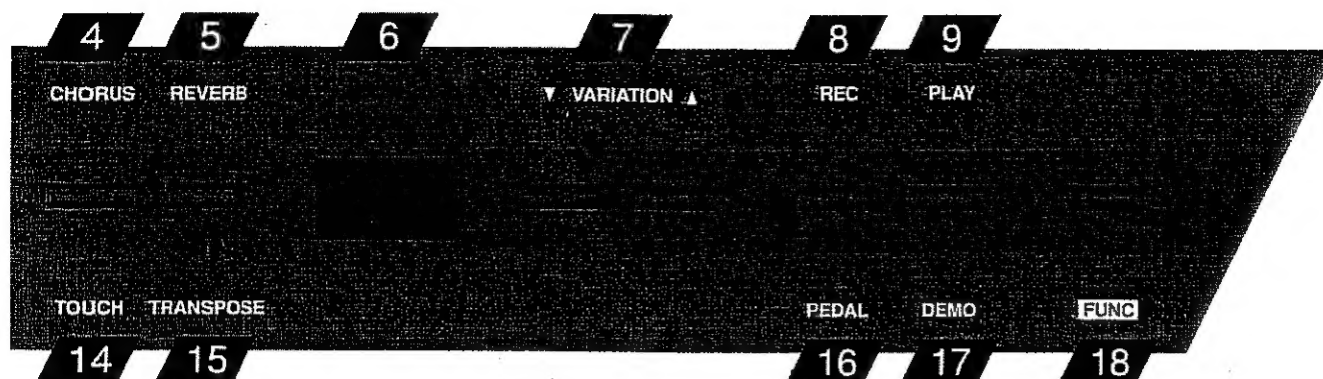
**8 REC:** The on-board Recorder can record and playback a keyboard performance. Recording will start or stop when you press this button. *P. 15*

**9 PLAY:** Playback of your recorded performance will start or stop when you press this button. *P. 16*

**10 TX CH (MIDI Transmit Channel):** Press this button [in conjunction with the FUNC (Function) button and the VARIATION buttons] to set the FP-8's MIDI Transmit Channel - the channel on which it will transmit MIDI data. *P. 17*

**11 RX CH (MIDI Receive Channel):** Press this button [in conjunction with the FUNC (Function) button and the VARIATION buttons] to set the FP-8's MIDI Receive Channel - the channel on which it will receive MIDI data. *P. 18*





**12** **MODE:** Press this button [in conjunction with the FUNC (Function) button and the VARIATION buttons] to select the MIDI mode (a combination of settings). *If the FP-8 is to be used by itself, there will be no need to change the default setting (Mode I).* P. 19

**13** **PGM CHANGE** (Program Change): Press this button [in conjunction with the FUNC (Function) and VARIATION buttons] when you wish to send a Program Change message (Tone change message) to an external device. *If the FP-8 is to be used by itself, there will be no need to send Program Change messages.* P. 18

**14** **TOUCH:** Press this button [in conjunction with the FUNC (Function) button and the VARIATION buttons] to select one of three Keyboard Touch settings: Light/Standard/Heavy. P. 16

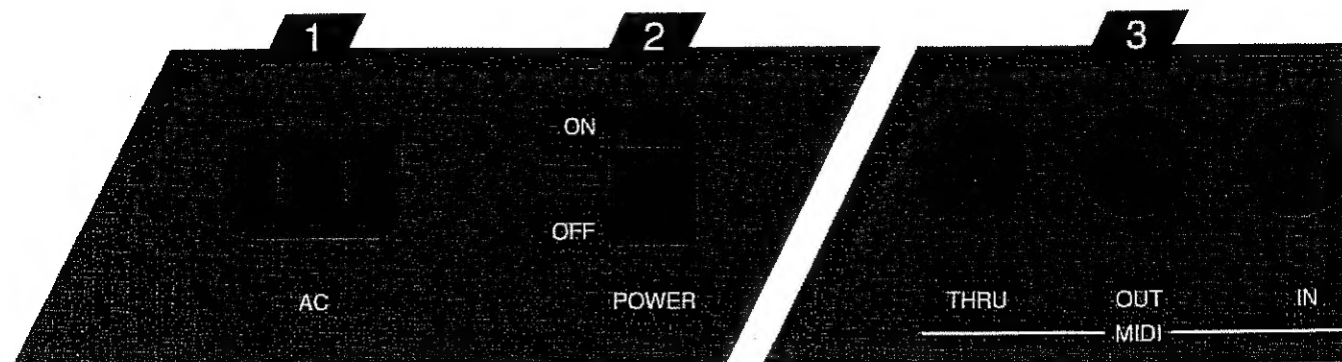
**15** **TRANPOSE:** Press this button [in conjunction with the FUNC (Function) button and the VARIATION buttons] to set the key transpose function. You can transpose the pitch up a maximum of 5 semitones, or down a maximum of 6 semitones. P. 17

**16** **PEDAL:** The piano includes two pedal jacks (rear panel). A pedal connected to the DAMPER jack will always function as a damper (sustain) pedal. A pedal connected to the SOFT jack can function in one of three ways: as a soft pedal, sostenuto pedal, or expression pedal. Press this button [in conjunction with the FUNC (Function) button and the VARIATION buttons] to select the desired pedal function. P. 12

**17** **DEMO:** Press this button [in conjunction with the FUNC (Function) button and the VARIATION buttons] to hear the Demonstration songs. P. 14

**18** **FUNC** (Function): When used in conjunction with other panel buttons, this button activates a second function. For example, pressing the PLAY (DEMO) button by itself will start playback of a recorded performance. However, if the PLAY (DEMO) button is pressed **after** the FUNC button has been pressed (the FUNC button indicator is lit), the DEMO function becomes active. *The TX CH, RX CH, MODE, PGM CHANGE, TOUCH, TRANPOSE, PEDAL, and DEMO functions all become active **only** after the FUNC button has been pressed.*

## REAR PANEL



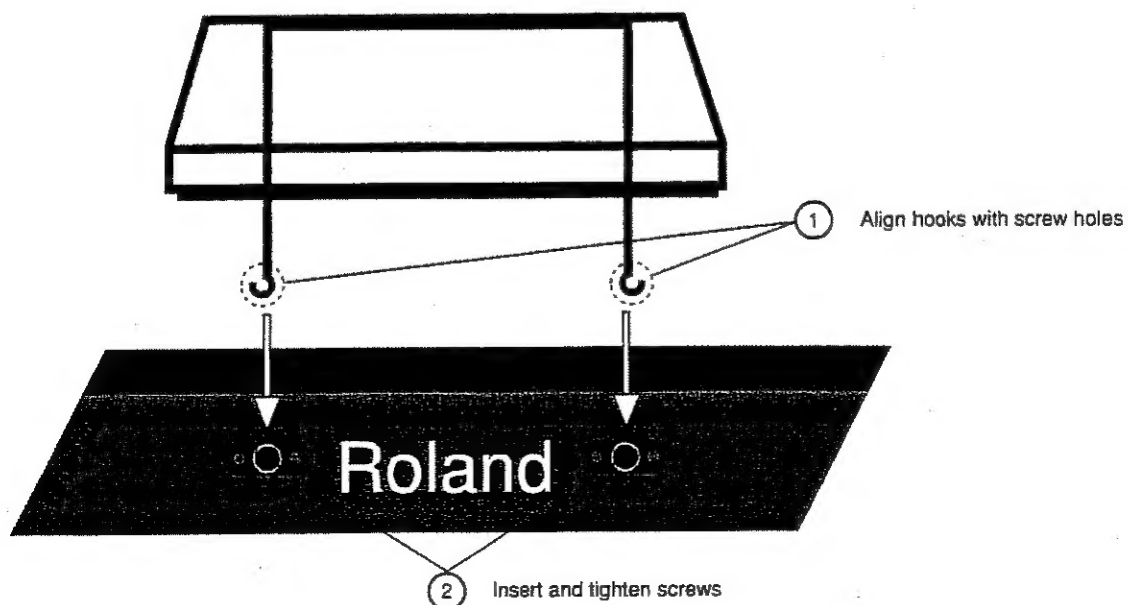
**1** **AC:** Connect the AC power cord to this inlet. *P. 8*

**2** **POWER:** This switch turns the unit On and Off. *P. 8*

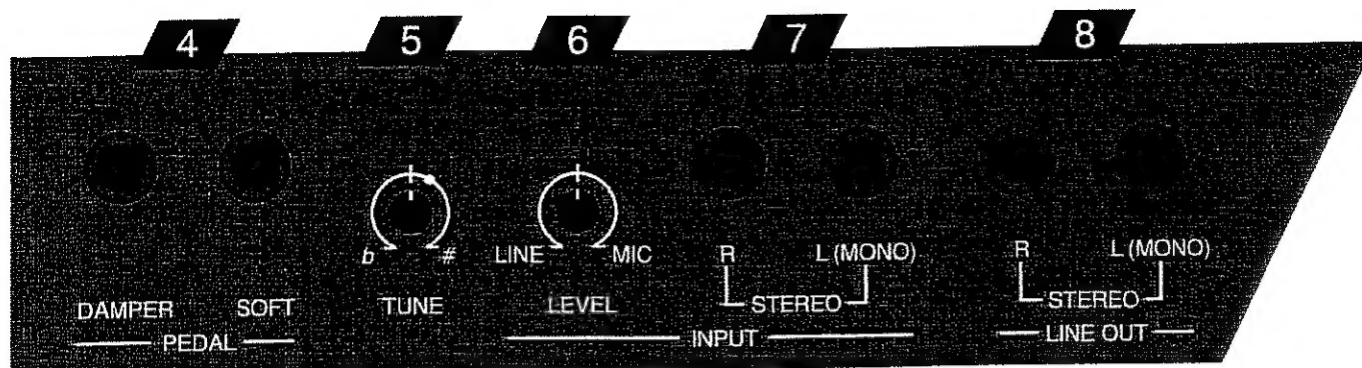
**3** **MIDI (IN/OUT/THRU) connectors:** These connectors are used to connect your instrument to other MIDI devices. *P. 24*

**4** **PEDAL (SOFT/DAMPER) jacks:** These jacks allow connection of foot pedals. *P. 12*

## Music Stand







**5 TUNE:** This knob allows you to adjust the overall pitch of your piano to match that of other instruments. *P. 19*

**6 INPUT LEVEL knob:** This knob adjusts the input level of any device you connect to the INPUT jacks. If you connect a microphone, for example, rotate the INPUT LEVEL knob towards MIC. If you connect a drum machine or another piano, rotate the knob towards LINE. *P. 21*

**7 INPUT [R/L(MONO)] jacks:** These jacks accept connection of external devices (another keyboard or drum machine, for example). The sound of any such unit will then be heard through the FP-8's internal speakers. When using a mono device, connect it to the L(MONO) jack. *P. 21*

**8 LINE OUT [R/L(MONO)] jacks:** These jacks can be used to connect the piano to an external amplifier, PA system or cassette deck. When using a mono device, connect it to the L(MONO) jack. *P. 22*

## SETTING UP

### Power Cable

- 1 Ensure that the POWER switch (rear panel) is in the 'OFF' position.
- 2 Connect the power cable to the AC inlet (and to an AC outlet).



*\*Use only the power cable included with the unit.*

*\*Ensure that the voltage in your installation meets the requirements of the piano.*

*\*If you will not be using the piano for an extended period of time, unplug the power cable from the AC outlet.*

### Pedal

- 1 Connect the foot pedal cable to the DAMPER jack. Although the pedal can be used in either jack, please use the DAMPER jack for the moment.



*\*An additional pedal (such as the Roland EV-5 or DP-6; sold separately) can be used in the SOFT jack.*

*\*An optional stand is available for this instrument (Roland FPS-8).*

*\*Attach the music stand (included) to the piano if you wish. Refer to the diagram on page 6.*

## GETTING STARTED

This section explains the basic operation. If you are using a digital piano for the first time, be sure to read this section before proceeding.

### Turn the Power On

- 1 Turn the POWER switch to the 'ON' position. In a few seconds the unit will be ready to produce sound.
- 2 Play the keyboard and you will hear the Grand Piano sound (PIANO variation 1 is automatically selected at power up). Notice that changes in playing dynamics cause natural changes in the timbre and volume of the sound.



*\* A protection circuit will operate for approximately 3 seconds after the power is turned on - there will be no sound during this time.*

## Adjust the Volume

Use the MONITOR LEVEL slider to adjust the volume of the unit's internal speakers. At "MAX" the volume will be at maximum and at "MIN" the volume will be at minimum.

## Stereo Panning

Listen carefully to the sounds you play and focus on which direction they appear to come from. You'll notice that the sound of lower notes is heard more from the left speaker (Fig 1), and the sound of higher notes is heard more from the right speaker (Fig 2). [To hear the effect clearly, play single notes instead of chords.] The sound of each note on the keyboard has been 'panned' (placed between the left and right speakers) to the same location where they would naturally occur on an acoustic piano. The spatial localization of individual notes enhances the realism of the soundfield.



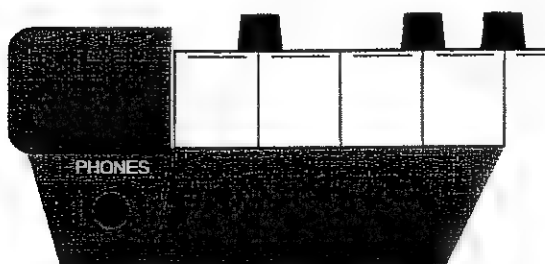
Fig 1



Fig 2

## Headphones

You can use stereo headphones to listen while you play. Insert the headphone plug (1/4") into the PHONES jack located on the left side of your instrument. Connecting headphones to this jack will turn off the unit's internal speakers, allowing you to practice privately. Headphone volume is controlled by the MONITOR LEVEL slider.



## Select a Sound

- 1 Press one of the Tone select buttons to select a Tone group; PIANO, E.PIANO, MALLET, or STRINGS (the button indicator will light).

Each Tone group contains a number of variations (a total of 16 sounds are available):

**PIANO** contains 5 variations:

Piano 1 (Grand)  
Piano 2 (bright Grand)  
Piano 3 (bright)  
Piano 4 (with sharp attack)  
Piano 5 (Honky Tonk)

**MALLET** contains 4 variations:

Mallet 1 (Vibraphone)  
Mallet 2 (Marimba)  
Mallet 3 (Celesta)  
Mallet 4 (Xylophone)

**E. PIANO** contains 3 variations:

E. Piano 1 (Rhodes)  
E. Piano 2 (Synth electric piano)  
E. Piano 3 (Fantasia)

**STRINGS** contains 4 variations:

Strings 1 (string ensemble)  
Strings 2 (synth strings:mid/low)  
Strings 3 (synth strings:mid/high)  
Strings 4 (vocal chorus)

- 2 To select a variation, first select the Tone group (PIANO, E. PIANO, MALLET or STRINGS) and then use the VARIATION buttons to select the desired variation. As you move through the variations in each Tone group, the variation number will appear in the display.



*\* Whenever you select a different Tone group, the last variation used in that group will automatically be selected.*

*\* If you select a new sound while you have keys pressed on the keyboard (or notes sustained with the Damper pedal), those notes will retain their original sound. Notes played after the selection of a new sound will have that new sound.*

## Dual Function

The Dual function allows you to 'layer' two Tones together so they will sound simultaneously. Combining Tones in this way allows you to create a wide variety of interesting sounds with which to enhance your music. Note, however, that you cannot layer two Tones from the same Tone group.

### To Layer Sounds

For example, to layer PIANO variation 2 and STRINGS variation 3 ...

- 1 Press PIANO and then use the VARIATION buttons to select variation number 2. The number "2" will appear in the display.



- 2 Press STRINGS and then use the VARIATION buttons to select variation number 3. The number "3" will appear in the display.



- 3 Press and hold PIANO and then press STRINGS. The display will read "2-3" (variation "2" and variation "3").



- 4 Play the keyboard and you will hear a grand piano sound and a string sound together.



*\* As with individual Tone variations, the Tone variations in a layered pair will be displayed as long as they are being used.*

### ***To Change one of the Tones in a Layered Pair***

The FP-8 can only recognize one Tone in the pair at a time. In this case, the PIANO variation will be recognized because the PIANO button was pressed *first* when selecting the layered pair.

- 1 Use the VARIATION buttons to select the desired PIANO variation. The variation number displayed on the left will change as you press the VARIATION buttons.

### ***To change the STRINGS variation***

- 1 Reselect the Tones in the layered pair: Press and hold STRINGS and then press PIANO.
- 2 Now that STRINGS has been selected first, use the VARIATION buttons to select the desired STRINGS variation. The variation number displayed on the right will change as you press the VARIATION buttons.

Using this method you can obtain exactly the combination of sounds you want.



*\* Layered Tone settings (Tone variation and effect selections) will be retained for approximately 24 hours after the unit has been turned off.*

## Using the Pedal

The FP-8 includes a foot pedal which can be connected to either the DAMPER jack or the SOFT jack.

When connected to the DAMPER jack, the pedal operates as a damper (or sustain) pedal. Notes that are played while the damper pedal is depressed will decay slowly after the keys are released.

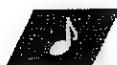
When connected to the SOFT jack, a pedal can have one of three functions: [1] Soft, [2] Sostenuto, or [3] Expression.

- [1] **Soft**<sup>1</sup>: When the pedal is depressed the sound will become softer. Since pressing this pedal on a grand piano causes the keyboard to shift slightly sideways, this pedal is sometimes called the "shift pedal".
- [2] **Sostenuto**: Notes already played when this pedal is pressed will be sustained. Notes that are played *after* the pedal is pressed will not be affected.
- [3] **Expression**<sup>2</sup>: In this mode, the pedal acts as a volume control, allowing you to create volume swells and other effects. *Note, however, that such volume control can only be obtained over the STRINGS sounds (all variations) and E. PIANO variation number 3 (Fantasia).*

### Selecting Pedal Modes

To select one of the three pedal modes:

- 1 Press FUNC (the indicator will light).
- 2 Press PEDAL (the indicator will light).
- 3 Use the VARIATION buttons to select the desired mode: 1, 2 or 3. The mode number will appear in the display.
- 4 Press FUNC. The indicator will go out and the display will indicate the Tone variation number as before.



<sup>1</sup> The Soft mode is the default setting (automatically selected each time the unit is turned on).

<sup>2</sup> In order to use the Expression function, you must use a volume pedal (eg., Roland EV-5). **The pedal included with the piano is not a volume pedal and will not function in the Expression mode.** If the Expression mode is selected, and an expression (volume) pedal has **not** been connected to the SOFT jack, all STRINGS variations and E. PIANO variation number 3 **will not sound**.

## Chorus

The Chorus effect adds warmth and depth to a sound by simulating the effect of several of the same instrument playing together in ensemble. The Chorus effect contains 4 variations (c1-c4).

- 1 Select the Tone variation (or layered Tones) you wish to use.
- 2 Press CHORUS to turn the effect on (the indicator will light). Play the keyboard and you will hear the Chorus effect.
- 3 To select one of the Chorus variations, press and hold CHORUS until "c 2" (the default variation) appears in the display.



- 4 Continue holding CHORUS while you use the VARIATION buttons to select the desired Chorus variation (c1-c4).
- 5 When the desired variation has been selected, release the CHORUS button. The display will indicate the Tone variation number as before.



*\* The Chorus effect can be added independently to each Tone and each layered pair of Tones. When that particular Tone (or layered pair) is selected again, the selected Chorus variation will also be recalled.*

*\* If the Chorus effect is on for the Tone first selected in a layered pair, that Chorus variation will affect both Tones of the pair.*

*\* All Chorus settings will be retained for approximately 24 hours after the unit has been turned off. However, if you turn the piano on after the 24 hour period, the default Chorus settings will be in effect (Chorus will be on for all E. PIANO variations).*

## Reverb

Reverb (reverberation) refers to the reflected sounds we hear in any enclosed space. By adding Reverb to a sound, you can enjoy the acoustic ambience of a concert hall. The Reverb effect contains 4 variations (r1-r4).

- 1 Select the Tone variation (or layered Tones) you wish to use.
- 2 Press REVERB to turn the effect on (the indicator will light).
- 3 To select one of the Reverb variations\*, press and hold REVERB until "r 2" (the default variation) appears in the display.



**\*Variations:**

- r 1 Room
- r 2 Hall 1
- r 3 Hall 2
- r 4 Delay



- 4 Continue holding REVERB while you use the VARIATION buttons to select the desired Reverb variation (r1-r4).
- 5 When the desired variation has been selected, release the REVERB button. The display will indicate the Tone variation number as before.



*\* The Reverb effect of the FP-8 is global. That is, when it is turned ON, it will affect any Tone you select. Reverb **cannot** be set independently for each Tone. Note also that variation 4 is actually an echo effect.*

The FP-8 contains 10 Demo songs which demonstrate the capabilities of this instrument. These Demo songs are permanently stored in internal memory and can be played whenever you like.

## To Hear the Demo Songs

- 1 Press FUNC (the indicator will light). The green DEMO button indicator will start to flash and the display will read "ALL".
- 2 Use the VARIATION buttons to select the Demo song(s) you wish to hear (ALL, 1-10). [If you select "ALL", you will hear all the Demo songs beginning with song number 1.]
- 3 Press DEMO (the indicator will light steadily during playback).
- 4 When the Demo song is finished, the DEMO button indicator will start to flash. [If you selected ALL, the Demo songs will play continuously (in order) until you press DEMO again.]
- 5 Use the VARIATION buttons to select the next Demo song and then press DEMO.
- 6 Press FUNC when you have finished listening to the DEMO songs. The FUNC indicator will go out and the display will indicate the Tone variation as before.



*\* You can start and stop playback of a Demo song at any time by pressing DEMO. If you stop a song in the middle and then press DEMO again, the song will start from the beginning.*

### **Original Demo songs composed and arranged by Mr. John Maul.**

*John Maul is a musician, composer and arranger having graduated from the Royal Academy of Music in London. John's work encompasses studio recordings and live performances, including work with top cabaret artists in the U.K. His writing credits include music for radio and television, as well as scoring jazz and classical works. As a product specialist for Roland U.K., John's talents are well utilized in the preparation of support material for educational and instructional use. Well done, John!*

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The Record function allows you to record and playback a keyboard performance. During playback, you will hear **your** music just as you heard the Demo songs.

While recording you can select different Tone variations, layered Tones and effect settings (Chorus and Reverb). Everything you play and all the things you do (ie., make Tone changes, change effect settings, press pedals etc.) will be recorded. During playback you will hear exactly what you recorded.

During playback you can play along with the recorded music using any Tone variation you like. This feature is useful for playing duet pieces by yourself, or for practicing the right and left hand parts of a song.

## To Record a Performance

- 1 Press REC (the red indicator will light).
- 2 Start playing (recording will begin when you start to play).
- 3 When you have finished playing, press REC again (the indicator will go out).

### ***When you approach the recording limit ....***

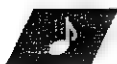
The REC indicator will begin to blink.

### ***If you continue to record ....***

The REC indicator will blink faster.

### ***When the recording limit has been reached ....***

The REC indicator will go out and recording will stop automatically.



*\* You can record approximately 4,500 notes. However, each press of a pedal, change of effect setting, or change of Tone variation will also be recorded - all of which require memory space. The actual number of notes you can record may therefore be less than 4,500.*

*\* When you record again, the previously recorded performance will be replaced by the new performance.*

## To Playback Your Performance

- 1 Press PLAY (the indicator will light) and playback will begin.  
When playback is complete the PLAY indicator will go out.



*\* During playback you can play along with the recording using any Tone variation you like. With this ability you may wish, for example, to record an accompaniment part using a string sound, and then play the solo piano part during playback.*

*\* To stop playback, press PLAY. If you press PLAY again, playback will start from the beginning of the song.*

*\* To erase the recorded song, press REC and PLAY simultaneously.*

*\* The song recorded in memory will be preserved for approximately 24 hours after the unit has been turned off. This feature helps to prevent the accidental loss of recorded material. If you want to save a recorded piece of music indefinitely, you will need to save it using a MIDI sequencer (see page 24).*

## ADDITIONAL FUNCTIONS

### Keyboard Touch Control [TOUCH]

The FP-8 allows you to select one of three keyboard touch responses to suit your personal preference:

- |                     |   |
|---------------------|---|
| <b>[1] Light</b>    | Since a lighter than normal touch will produce fortissimo sounds, the keyboard will be more responsive. This lets children play with a consistent sound.                      |
| <b>[2] Standard</b> | This setting provides a natural response and most closely duplicates the feel of an acoustic piano.   |
| <b>[3] Heavy</b>    | Since only a heavier than normal touch will produce fortissimo sounds, the keyboard will 'feel' heavier. This allows heavy-handed players a full range of dynamic expression. |

#### To change the keytouch setting

- 1 Press FUNC (the indicator will light).
- 2 Press TOUCH (the indicator will light). The display will read "2" to indicate the current keytouch setting.
- 3 Use the VARIATION buttons to select the desired setting: 1, 2 or 3.

- 4 Press FUNC when you have selected the desired setting. The FUNC indicator will go out and the display will indicate the Tone variation as before.



\* Each time the unit is turned on, the Standard keytouch setting (number 2) will automatically be selected.

## Key Transpose [TRANPOSE]

The key transpose function allows you to transpose (raise or lower) the pitch of the notes so that you can play in different keys while using a familiar fingering. For example, if you raise (transpose) the pitch by 2 semitones, you can play songs in the key of D major using the fingering of the C major scale.

**NOTE:** Raising the pitch (when using E. PIANO 3, MALLET 3 or any STRINGS variation) will cause the highest notes to shift down an octave - this is due to memory restrictions.

- 1 Press FUNC (the indicator will light).
- 2 Press TRANPOSE (the indicator will light). The display will read "0" to indicate that no transposition is in effect.
- 3 Use the VARIATION buttons to select the amount of transposition in semitone steps. You can raise the pitch by a maximum of 5 semitones (1-5), or lower it by a maximum of 6 semitones (-1 - -6).

*For example, if you select number "1" with the VARIATION buttons, playing the note "C" will produce the pitch "C#". This is because the pitch has been raised by one semitone. If you select "2", playing the note "C" will produce the pitch "D" because the keyboard has been transposed by 2 semitones.*

- 4 When you have selected the desired pitch transposition, press FUNC. The FUNC indicator will go out and the display will indicate the Tone variation as before.



\* The default setting (no pitch transposition) will be selected each time the unit is turned on.

## MIDI Transmit Channel [TX CH]

If the FP-8 is to be used with other MIDI devices, it will become necessary to set the MIDI transmit channel (the channel on which it will send MIDI data).

### To set the Transmit channel

- 1 Press FUNC (the indicator will light).
- 2 Press TX CH (the indicator will light).
- 3 Use the VARIATION buttons to select the desired MIDI channel (1-16). [Holding either VARIATION button will cause the numbers to change more rapidly.]

- 4 When the desired channel has been set, press FUNC. The FUNC indicator will go out and the display will indicate the Tone variation as before.



*\* If you use the FP-8 by itself there is no need to be concerned about the MIDI transmit channel.*

*\* For further information about MIDI, refer to the MIDI Guide (page 24).*

## **MIDI Receive Channel [RX CH] - (OMNI ON, 1-16)**

If the FP-8 is to be used with other MIDI devices, it will become necessary to set the MIDI receive channel (the channel on which it will receive MIDI data).

### **To set the Receive channel**

- 1 Press FUNC (the indicator will light).
- 2 Press RX CH (the indicator will light).
- 3 Use the VARIATION buttons to select the desired MIDI channel (ON, 1-16). **If you select "ON", MIDI data will be received on all MIDI channels - this is the OMNI mode.** Refer to page 26 for details.
- 4 When the desired channel has been set, press FUNC. The FUNC indicator will go out and the display will indicate the Tone variation as before.



*\* If you use the FP-8 by itself there is no need to be concerned about the MIDI receive channel.*

*\* When selecting the MIDI channel, holding either VARIATION button will cause the numbers to change more rapidly.*

*\* For further information about MIDI, refer to the MIDI Guide (page 24).*

## **Program Change [PGM CHANGE]**

When the FP-8 is to be used with other MIDI devices and instruments, it may become desirable to send Program Change messages. A Program Change message is one which selects a different sound on the external instrument or sound module.

- 1 Press FUNC (the indicator will light).
- 2 Press PRG CHANGE (the indicator will light).
- 3 Use the VARIATION buttons to select the desired Program Change number (1-128). [Holding either button produces a more rapid change.]

- 4 When you have selected the desired Program Change number, press PGM CHANGE again (the indicator will remain on). The Program Change message is sent at this point.
- 5 Press FUNC. The indicator will go out and the display will indicate the Tone variation as before.



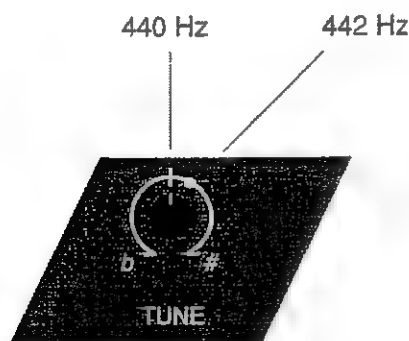
***\*If you use the FP-8 by itself there is no need to be concerned about Program Change messages.***

*\*When selecting Program Change numbers, be sure to check the Program Change Number Table of the external device. Different devices use different numbers for each instrument sound.*

***\* The FP-8 can also receive Program Changes messages from external devices. Refer to the Program Change Number Table on page 29.***

## Tuning (TUNE Knob)

The tuning knob (located on the rear panel) allows you to tune the piano to match the pitch of other instruments and devices. When the knob is in the center position, middle A will be 440 Hz. When the knob is rotated to the mark to the right of center, middle A will be 442 Hz. *When using Roland ISM products (page 31) set the Tuning knob to the A=442 Hz position.* The overall pitch can be varied by +/- 50 cents (approximately +/- 1/2 a semitone).



## MIDI Mode [MODE]

The FP-8 contains four MIDI modes, each of which represents a particular combination of system (operational) settings. These modes allow you to use the piano with a number of different external devices (sequencers and sound modules, for example).

The particular mode you select will determine what information your piano can send to other MIDI devices and what its own internal settings will be.

In regard to transmitting information, there are only two types of MIDI data to be concerned with: Chorus/Reverb settings and Program Change messages.

If you are using an external sound module, for example, you can play sounds from that module with the Chorus and Reverb effects of the FP-8. In order to do that, the FP-8 must be able to transmit Chorus and Reverb (ON/OFF) messages. These messages can only be transmitted (by pressing the corresponding panel button) while the piano is in mode 3 or 4 (see chart).

It is also possible to send Program Change messages (messages which select different sounds) to the same module. There are actually two ways to send Program Change messages: 1) by the method described under Program Change (page 18) [Press FUNC, press PGM Change etc.] and 2) by simply pressing the Tone select buttons and the VARIATION buttons (selecting Tones). With the first method, Program Change messages can be sent at *any* time, regardless of the MIDI mode you have selected. In the second instance, Program Change messages can *only* be sent when the piano is in mode 3 or 4. This second method of sending messages is convenient when you are recording to an external sequencer because Tone change messages are sent whenever you select a different sound on the piano.

The FP-8 contains 16 internal sounds (the sound source) and a way to play those sounds (the keyboard). If the piano is being used by itself, the keyboard should be 'connected' to the sound source so that playing the keyboard will produce sound. In some MIDI setups, however, it may become necessary to 'disconnect' the keyboard from the sound source - when using a sequencer for example. The setting which determines the relationship between the keyboard and its sound source is called the **Local** setting. In mode 1 and 3 the Local setting is ON (the keyboard and sound source are connected). For more information about the Local function, refer to About Sequencers, page 27.

The last column in the chart simply indicates that the piano can *receive* MIDI information regardless of the MIDI mode you have selected.

Select the appropriate mode depending on your particular requirements.

MIDI MODES

Mode	Transmitted		Local	Receive	
	Chorus/ Reverb	Program Change			
Default mode	1	X	X	ON	O
	2	X	X	OFF	O
	3	O	O	ON	O
	4	O	O	OFF	O

O: YES  
X: NO



## To Select a Mode

- 1 Press FUNC (the indicator will light).
- 2 Press MODE (the indicator will light).
- 3 Use the VARIATION buttons to select the desired mode: 1, 2, 3 or 4.  
[If you play the keyboard as you move through the modes, you will notice that no sound is produced when you are in mode 2 or 4. This is because Local is set to OFF in those two modes.]
- 4 Press FUNC when you have selected the desired mode. The display will indicate the Tone variation as before.



**\* If you use the FP-8 by itself there is no need to be concerned about MIDI modes.**

**\* Mode 1 is the default setting (automatically selected during power up).**

**\* For more information about MIDI, refer to the MIDI Guide (page 24).**

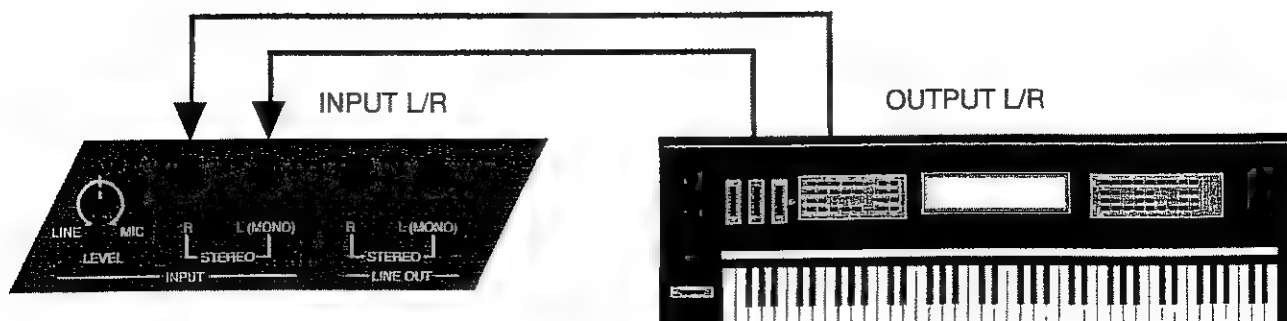
## CONNECTING AUDIO DEVICES

It is possible to connect a variety of instruments and audio equipment to the FP-8. By doing so you can expand and enhance your music system.

### Listening to Other Sources Through the Internal Speakers

If you have another instrument that doesn't have its own speakers, you can connect it to the FP-8 and hear it through the FP-8's internal speakers. Turn off both instruments before making any connections.

- 1 Connect the two instruments as shown in the following diagram. To make this connection you will require two audio cables with phono (1/4") plugs (eg., PJ-1M).



- 2 Turn both instruments on.
- 3 Adjust the volume of the other instrument with its volume control.
- 4 You can further control the level of the external device by using the INPUT LEVEL knob. If you have connected a drum machine or synthesizer, for example, rotate the knob towards LINE. If you have connected a microphone, rotate the knob towards MIC.

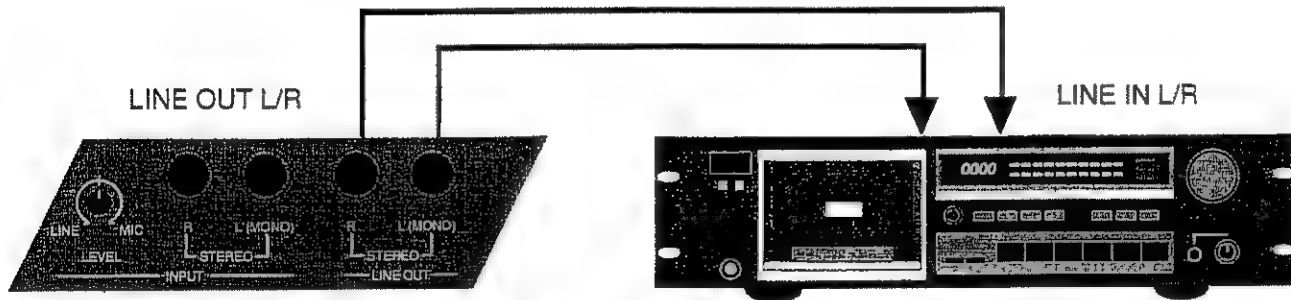


*\* If the device you are connecting has a monophonic output, be sure to connect it to the L(MONO) input of the FP-8.*

## Recording on a Cassette Deck

If you have a stereo cassette deck (or blaster) with LINE IN jacks, you can record directly to cassette tape. Turn off both devices before making any connections.

- 1 Connect the two devices as shown in the following diagram. To make this connection you may require an RCA adaptor for one end of each cable (the PJ-1M cable set includes such an adaptor).



- 2 Turn both units on.
- 3 Set the cassette deck for recording. Set an appropriate recording level using the deck's input level controls and the FP-8's LINE LEVEL slider (output level control).
- 4 Adjust the FP-8's monitor volume (internal speakers or headphones) with the MONITOR LEVEL slider.



*\* If you wish to record in mono, connect the L(MONO) LINE OUT jack of the FP-8 to the L(MONO) input jack of the cassette deck.*

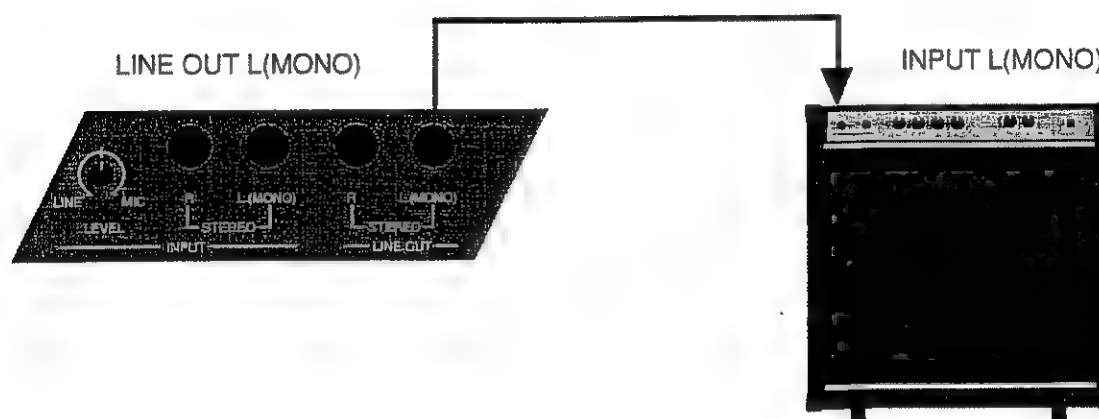
## Connection to an Amplifier

If you are playing in a professional situation you will require an amplifier or connection to a PA system. If it is not possible to have the amplifier and/or piano off while making connections, be sure that all volume controls are at minimum.

- 1 Connect the piano to the amplifier as shown in the following diagram. To make this connection you will require an audio cable with 1/4" phono plugs (eg., PJ-1M).

Typically this type of connection will be monophonic. In such a case, be sure to use the L(MONO) LINE OUT jack of the FP-8.

- 2 Adjust the volume using the FP-8's LINE LEVEL slider and the amplifier's volume control(s). Use the FP-8's MONITOR LEVEL slider to adjust the piano's internal volume. In this situation, the FP-8's internal speakers can act as stage monitors.



## About MIDI

MIDI (pronounced *middy*) stands for *Musical Instrument Digital Interface*. MIDI is a world-wide standard that allows musical instruments and computers to exchange musical data. Most electronic musical instruments sold today are MIDI compatible. MIDI compatible devices have MIDI connectors which are used to physically link instruments (using special cables). MIDI does not transmit the sound of an instrument, but rather 'messages' in digital form that tell the receiving instrument to "do something". These are known as **MIDI messages**.

### MIDI can be used to do a variety of things:

- Play the internal sounds of the FP-8 from other MIDI instruments.
- Play the sounds of other MIDI instruments or **sound modules**<sup>1</sup> from the FP-8's keyboard.
- Record your FP-8 performance into a **sequencer**<sup>2</sup>, and then playback the recording using the FP-8's internal sound source.

<sup>1</sup> A **sound module** is a synthesizer or digital piano without a keyboard; i.e., a box containing only sound-producing circuitry. Sound modules produce sound in response to incoming MIDI messages. The Roland MT-32 is an example of a sound module.

<sup>2</sup> A **sequencer** is a device that records MIDI messages and plays them back to have MIDI instruments produce sound. Sequencers allow you to edit the recorded MIDI messages, and also let you control many MIDI instruments simultaneously (to create a MIDI orchestra). The Roland PR-100 Music Recorder and MC-50 Micro Composer are examples of sequencers. The MT-100 is a combination sound module and sequencer.

## MIDI Connectors

Look at the rear panel of your piano. The three MIDI connectors are used to connect the FP-8 to other MIDI equipment. Each connector has the following function:

### MIDI IN connector

This connector receives incoming MIDI messages.

### MIDI OUT connector

This connector transmits outgoing MIDI messages to other devices.

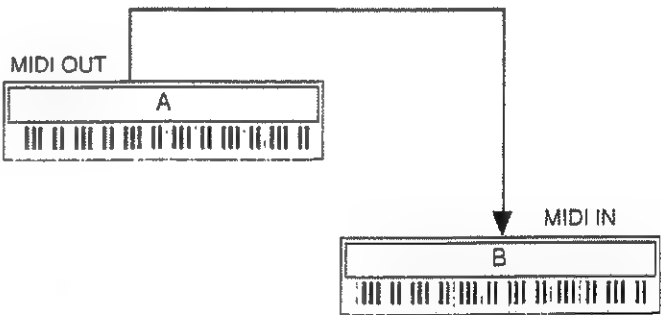
### MIDI THRU connector

MIDI messages received at MIDI IN are re-transmitted by the MIDI THRU connector. (This connector **does not** transmit messages that originate inside the unit itself.)

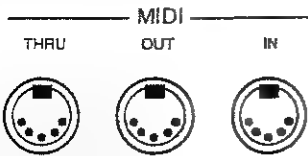
MIDI connectors accept **MIDI cables** with "5-pin DIN" connectors. You may occasionally see similar connectors on other devices, but **be sure to use only cables that are intended specifically for MIDI** (Roland MSC-15/25/50; sold separately).

## MIDI Connections

In this example, a MIDI cable connects two digital pianos, A and B.

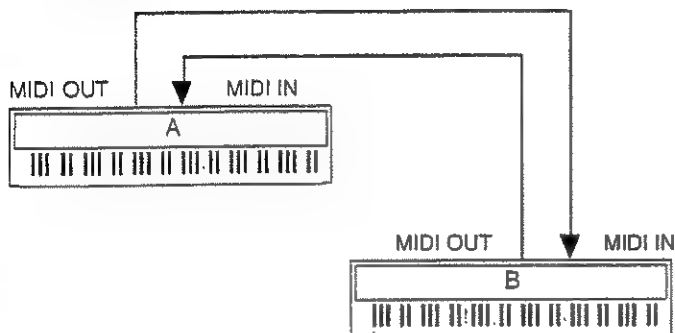


In this setup, playing the keyboard of A will cause the sound of B to be heard in unison with the sound of A. This is because when you play the note 'F#' on keyboard A, a message is sent from A to B saying "play the note 'F#' at such-and-such a loudness and hold the note until ... now". This is called a **Note message**. B receives this message and plays and releases the appropriate note with the appropriate loudness and timing.



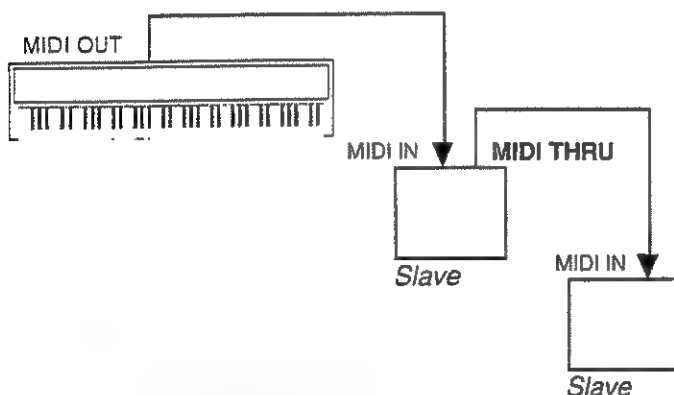
## Master and Slave

When MIDI devices are connected, the device that sends the message saying "do this" is called the **master** (the transmitter). The device that responds to this message is called the **slave** (the receiver). Since MIDI messages are always transmitted in one direction over a single cable, you will need to connect an additional MIDI cable from the output of B to the input of A if you want A and B to respond to each other.



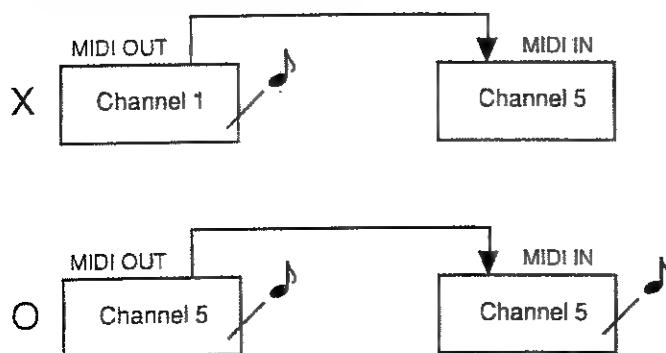
## MIDI THRU Connector

When transmitting the same MIDI messages to two or more slaves, use the MIDI THRU connector(s).



## MIDI Channels

Simply connecting a MIDI cable is not necessarily enough to establish communication. MIDI messages are transmitted on a **channel** (1-16), and will be received only if the channels of the transmitter and receiver match.

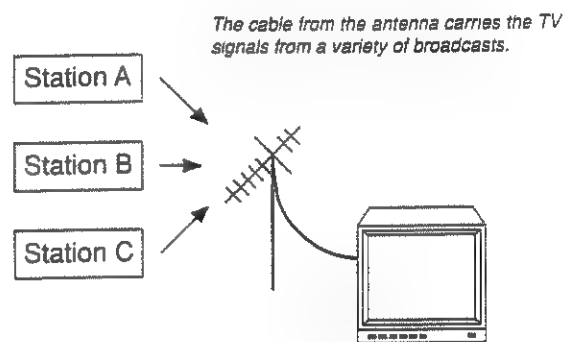


A single MIDI cable is able to carry messages on all 16 channels simultaneously.

### MIDI channels

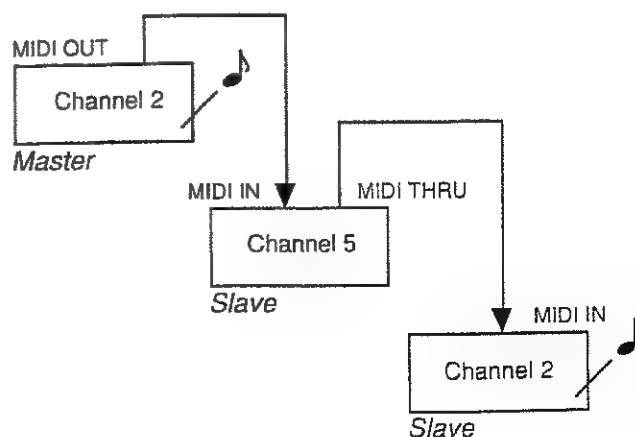
MIDI channels are easy to understand if we use the analogy of television broadcasting. Many television programs are broadcast from many TV stations and your TV antenna receives them all.

By setting your television to a specific channel, you can watch only the desired program. The same idea applies to MIDI channels. The master device is somewhat like the broadcast station, and the slave device is like a television set. The MIDI messages carried by the MIDI cable are like the programs that are transmitted from the broadcast stations.



On a TV, you select the channel which carries the program you want to watch.

If two or more slaves are connected, set the MIDI channel of each slave device to match that of the master device.

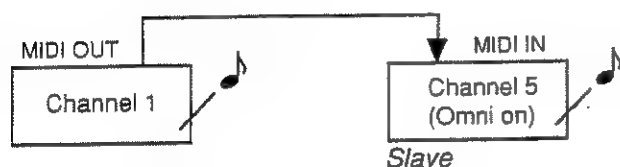


## Omni

As mentioned earlier, it is necessary for the channel of the slave device to match the channel of the master device in order for MIDI messages to be received. However, there is one exception which you should know about; **Omni on/off**.

**Omni on:** Messages of **all** channels will be received.

**Omni off:** Messages of the specified channel will be received.



If you set the slave device to Omni on, it will receive MIDI messages regardless of the MIDI channel on which the master device transmits. However, when using a sequencer to create a MIDI ensemble, you must turn Omni off if you want each part to be played independently. Since most MIDI instruments are able to make effective use of MIDI channels, you will normally leave them set to Omni off. *To select Omni ON for the FP-8, refer to page 18.*

## Program Change Messages

Program Change messages are MIDI messages that select sounds. Actually, these messages tell the receiving device to "switch to sound number X"; not to "switch to a piano sound" (for example). The sounds of MIDI instruments are numbered from 1 to 128 (these are referred to as **program numbers**), and when a program change message is received, the sound of the corresponding program number is selected. This means that even for the same program number, different instruments and sound modules will produce different sounds. Make sure you know the relationship between the program numbers and the sounds of the slave device before you transmit program change messages. *To select Program Change numbers for transmission, refer to page 18.*

## Control Change Messages

These messages enhance musical expressiveness; for example, by turning the Chorus effect on/off or adjusting the volume. Control change messages can be divided into those that simply say "turn effect XYZ on/off", and those that say "set effect XYZ to a setting of ABC".

## MIDI messages used by the FP-8

**Note messages** ... are transmitted when you press a key; "play such a note, at such a volume, until such a time".

**Program Change messages** ... "switch to sound number 25" is transmitted when you select Program Change number 25 with the Program Change function (page 18).

**Control Change messages** ... "activate the damper effect" is transmitted when you press the damper pedal. "Activate the soft effect" is transmitted when you press the soft pedal. "Activate the sostenuto effect" is transmitted when you press the sostenuto pedal. "Turn Chorus or Reverb on/off" is transmitted when you press CHORUS or REVERB. "Adjust the volume" is transmitted when you move the MONITOR LEVEL slider.

When these MIDI messages are received, the FP-8 will take the appropriate action by playing a note or controlling an effect.

As a group, these messages are known as **Channel messages**, and are handled independently for each MIDI channel. In addition to these, MIDI includes messages that are handled not by a channel, but by the entire system; **System messages** (for example, System Exclusive messages).

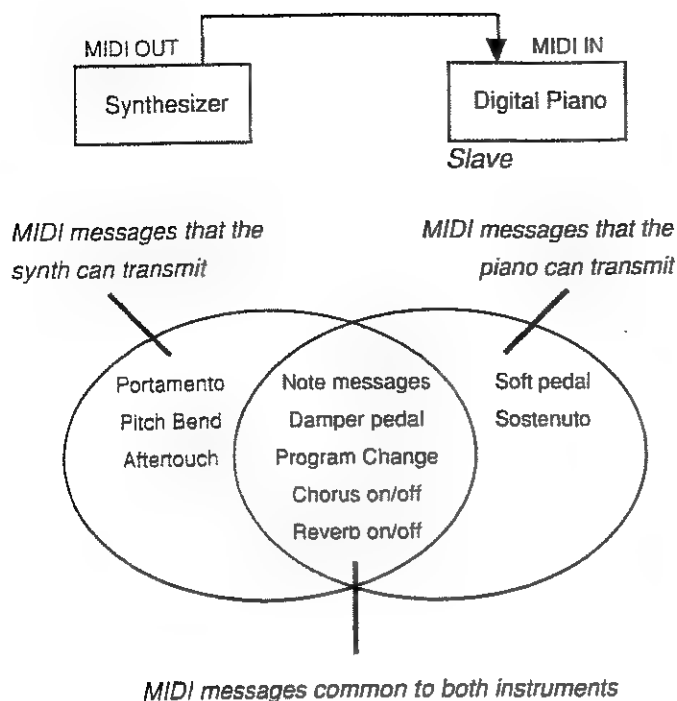
## System Exclusive Messages

It was mentioned earlier that MIDI is a world-wide standard, but Exclusive messages are the exception. Exclusive messages are unique to each manufacturer. Unlike the general-purpose messages we have been describing, these messages are used to exchange information that is unique to specific manufacturers and/or devices.

## MIDI Implementation Chart

MIDI has made it possible for a wide variety of devices to exchange information, but it is not always true that all types of MIDI messages can be exchanged between all types of devices. For example, if you use a synthesizer as a master device to control a digital piano, the pitch bender (the lever or wheel that modifies the pitch) of the synthesizer will have no effect on the sound of the piano.

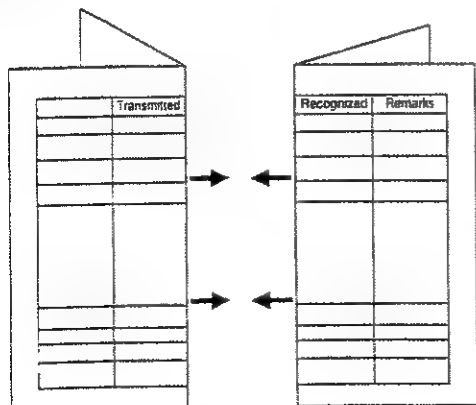
The important thing to keep in mind when using MIDI is that the slave device must be able to 'understand' what the master is 'saying'. In other words, the MIDI messages must be common to both master and slave.



To help you quickly determine what types of MIDI messages can be exchanged between master and slave, the Operation Manual of each MIDI device includes a **MIDI Implementation chart**. By looking at this chart, you can quickly see what messages the device is able to transmit and receive. The left side of the chart lists the names of a variety of MIDI messages, and the Transmission and Reception columns use "o" and "x" marks to indicate whether or not each of these messages can be transmitted or received. This means that a specific MIDI message can be exchanged only if there is a "o" in both the Transmission column of the master and the Reception column of the slave. MIDI implementation charts are standardized, so you can fold the charts from two manuals together to see at a glance how the two devices will communicate.

MIDI Implementation chart for the master

MIDI Implementation chart for the slave



A MIDI Implementation chart for the FP-8 is included on page 26. To avoid problems with MIDI, always compare Implementation charts before connecting this unit with other MIDI devices.

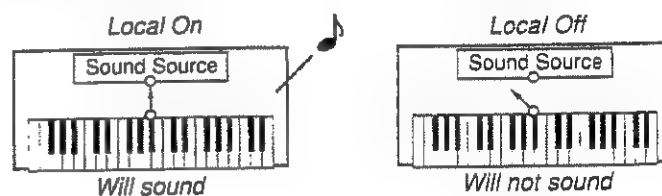
## About Sequencers

If you are using a sequencer for the first time, please read the "MIDI Guide" starting on page 24 before continuing with this section.

Using a sequencer can greatly enhance any MIDI system. There are, however, two related functions you must be aware of: **Local** and **Soft Thru**.

### The Local Function

This setting determines whether or not an instrument's internal sound source will produce sound when the keyboard is played.

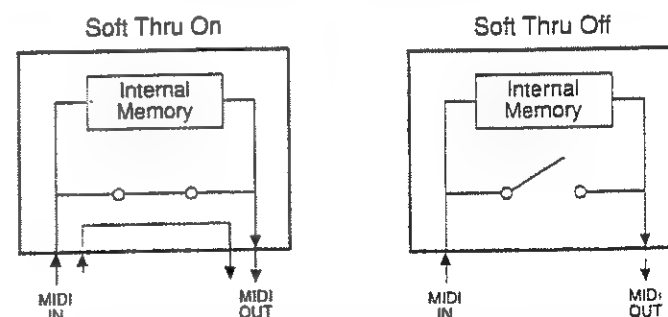


When using a sequencer you will normally set Local off. This is because the sequencer can transmit the messages it receives from the piano, back to the piano, allowing you to hear what you have played. If Local is on, the notes you play will trigger the piano's sound source twice: once from the piano's keyboard and again from the sequencer data sent back to the piano. Refer to page 20 to select the mode with the appropriate Local setting.

It's important to know about Local because of ...

### The Soft Thru Function

The Soft Thru function is a sequencer setting that determines whether or not MIDI messages will be sent back to the transmitting instrument.



If the Local setting of your piano is off, the Soft Thru function allows you to hear what you are playing. [Remember that when Local is off, you will not be able to hear the instrument's sounds when you play the keyboard.]

Therefore, when using a sequencer, set your piano to Local off and your sequencer to Soft Thru on.

For a much more detailed explanation of these and other important concepts, refer to your sequencer manual.



## MIDI Implementation Chart

Function		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 1 - 16	1 1 - 16	* 2
Mode	Default Messages Altered	Mode 3 OMNI OFF, POLY *****	Mode 3 O MONO M <> 1->1, M=1->3	* 3
Note Number	True Voice	15 - 113 *****	0 - 127 15 - 113	
Velocity	Note ON Note OFF	O X 9n v=0	O X	
After Touch	Key's Ch's	X X	X X	
Pitch Bender		X	X	
Control Change	6, 38	X	O	Data entry
	7	X	O	Volume
	11	O	O	Expression
	64	O	O	Hold 1
	66	O	O	Sostenuto
	67	O	O	Soft
	91	* 1	O	Reverb
	93	* 1	O	Chorus
100, 101		X	O	RPN LSB, MSB
121		X	O	Reset All Controllers
Prog Change	True #	* 1 (0 - 127) *****	0 - 127 0 - 127	
System Exclusive		* 1	O	
System Common	Song Pos	X	X	
	Song Sel	X	X	
	Tune	X	X	
System Real Time	Clock	X	X	
	Commands	X	X	
Aux Messages	Local ON/OFF	X	O	
	All Notes OFF	X	O (123 - 127)	
	Active Sense	O	O	
	Reset	X	X	
Notes * 1 Able to choose between O and X. * 2 Able to change transmit and receive channels independently. * 3 When power on, OMNI OFF and POLY are sent through the basic channel.				

# MIDI Program Change Number Table

The FP-8 can receive and respond to Program Change messages from other MIDI devices. Refer to the following table when you wish to know what sound any given program change number will select.

## PGM # SOUND

1	piano 1	44	piano 2 + strings 2
2	piano 2	45	piano 2 + strings 3
3	piano 3	46	piano 2 + choir
4	piano 4	47	piano 3 + e. piano 1
5	piano 4	48	piano 3 + e. piano 2
6	vibraphone	49	piano 3 + fantasia
7	e. piano 1	50	piano 3 + vibraphone
8	e. piano 2	51	piano 3 + marimba
9	honky tonk	52	piano 3 + celesta
10	fantasia	53	piano 3 + xylophone
11	marimba	54	piano 3 + strings 1
12	celesta	55	piano 3 + strings 2
13	xylophone	56	piano 3 + strings 3
14	strings 1	57	piano 3 + choir
15	strings 2	58	piano 4 + e. piano 1
16	strings 3	59	piano 4 + e. piano 2
17	choir	60	piano 4 + fantasia
18	piano 1	61	piano 4 + vibraphone
19	piano 1	62	piano 4 + marimba
20	piano 1	63	piano 4 + celesta
21	piano 1	64	piano 4 + xylophone
22	piano 1	65	piano 4 + strings 1
23	piano 1	66	piano 4 + strings 2
24	piano 1	67	piano 4 + strings 3
25	piano 1 + e. piano 1	68	piano 4 + choir
26	piano 1 + e. piano 2	69	honky tonk + fantasia
27	piano 1 + fantasia	70	honky tonk + e. piano 2
28	piano 1 + vibraphone	71	honky tonk + fantasia
29	piano 1 + marimba	72	honky tonk + vibraphone
30	piano 1 + celesta	73	honky tonk + marimba
31	piano 1 + xylophone	74	honky tonk + celesta
32	piano 1 + strings 1	75	honky tonk + xylophone
33	piano 1 + strings 2	76	honky tonk + strings 1
34	piano 1 + strings 3	77	honky tonk + strings 2
35	piano 1 + choir	78	honky tonk + strings 3
36	piano 2 + e. piano 1	79	honky tonk + choir
37	piano 2 + e. piano 2	80	e. piano 1 + vibraphone
38	piano 2 + fantasia	81	e. piano 1 + marimba
39	piano 2 + vibraphone	82	e. piano 1 + celesta
40	piano 2 + marimba	83	e. piano 1 + xylophone
41	piano 2 + celesta	84	e. piano 1 + strings 1
42	piano 2 + xylophone	85	e. piano 1 + strings 2
43	piano 2 + strings 1	86	e. piano 1 + strings 3

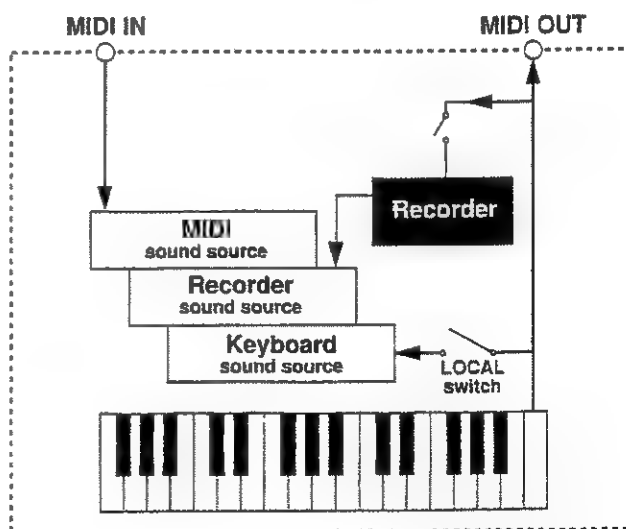
- 87 e. piano 1 + choir
- 88 e. piano 1 + vibraphone
- 89 e. piano 2 + marimba
- 90 e. piano 2 + celesta
- 91 e. piano 2 + xylophone
- 92 e. piano 2 + strings 1
- 93 e. piano 2 + strings 2
- 94 e. piano 2 + strings 3
- 95 e. piano 2 + choir
- 96 fantasia + vibraphone
- 97 fantasia + marimba
- 98 fantasia + celesta
- 99 fantasia + xylophone
- 100 fantasia + strings 1
- 101 fantasia + strings 2
- 102 fantasia + strings 3
- 103 fantasia + choir
- 104 vibraphone + strings 1
- 105 vibraphone + strings 2
- 106 vibraphone + strings 3
- 107 vibraphone + choir
- 108 marimba + strings 1
- 109 marimba + strings 2
- 110 marimba + strings 3
- 111 marimba + choir
- 112 celesta + strings 1
- 113 celesta + strings 2
- 114 celesta + strings 3
- 115 celesta + choir
- 116 xylophone + strings 1
- 117 xylophone + strings 2
- 118 xylophone + strings 3
- 119 xylophone + choir

- 120 piano 1
- 121 piano 1
- 122 piano 1
- 123 piano 1
- 124 piano 1
- 125 piano 1
- 126 piano 1
- 127 piano 1
- 128 piano 1

The FP-8 actually contains 3 independent sound sources - all of which contain the same 16 sounds. There is a sound source for the instrument's keyboard, on-board Recorder and one for incoming signals from external MIDI devices (see diagram).

Having these three independent sound sources allows you to do a variety of things. For example, if you record a piano part into the Recorder and then play it back, the data in the Recorder uses the piano sound in the Recorder's sound source. As you will recall, you can play along with the recorded data using any Tone you wish. This is possible because the keyboard of the FP-8 has its *own* sound source. If the instrument had only *one* sound source, you would only be able to play along with the recording using the sound used in the original recording.

With this arrangement you could conceivably have all three sound sources playing at the same time. You could, for example, have data from an external sequencer play an electric piano part, while the on-board Recorder plays an acoustic piano part, while you play a vibraphone part from the keyboard!



**FP-8 Internal Structure**

\* In order to maintain compatibility with Roland's ISM products (page 31), three "place holders" (5, 18-24 and 120-128) have been inserted into the FP-8's program numbers. Note, however, that all of these numbers are active (ie., sending Program Change number 123 (for example) to the FP-8 will select piano 1).

# ISM - INTELLIGENT SYSTEM OF MUSIC

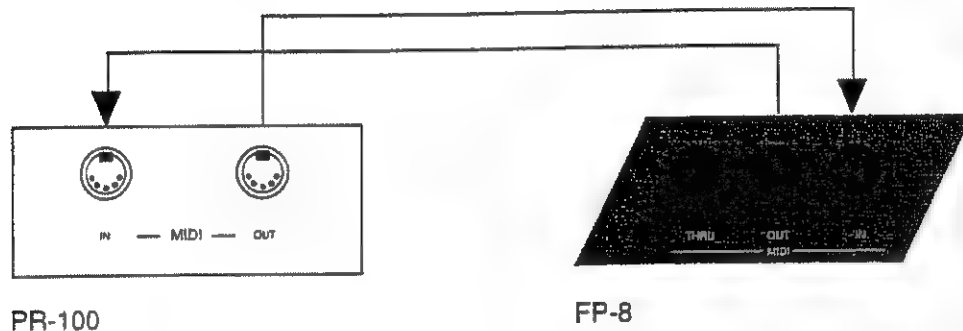


"Roland Piano ISM" products (PR-100, MT-32 and MT-100) and the RA-50 Intelligent Arranger expand your digital piano system to enhance individual practice sessions or make possible live performances with full orchestral accompaniment.

## ROLAND PR-100



The PR-100 is a digital sequencer which, when connected to your FP-8, can be used to record, edit and playback your performances. Recorded songs can be stored on *quick disk*, allowing you to build an entire library of original recordings.

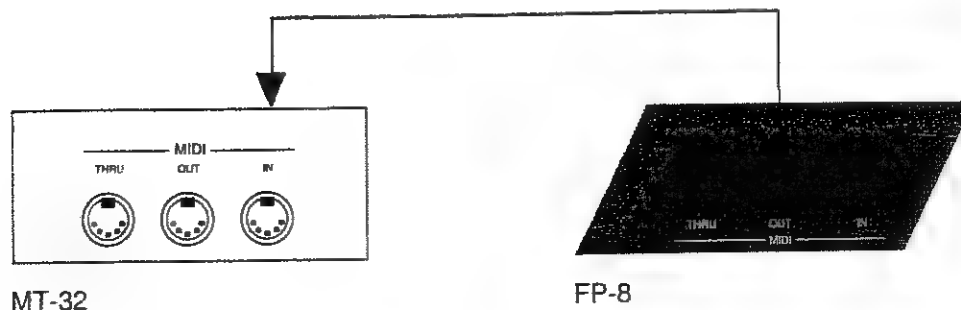


*\* By using Piano Etude series ISM Quick Disk software (PL series; sold separately) you can adjust the tempo, and practise left and right hand parts separately; ideal for beginner's lessons.*

## ROLAND MT-32



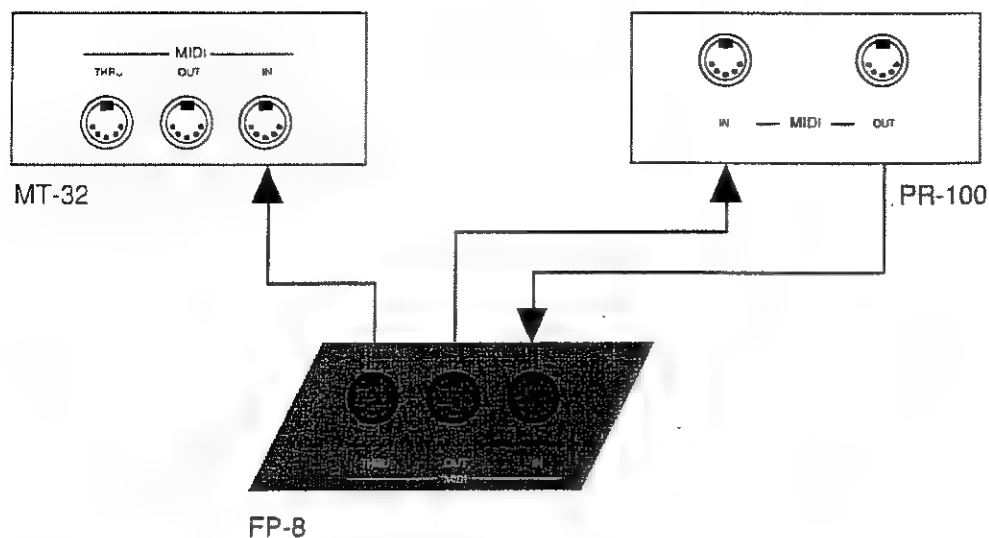
The MT-32 is a multi-timbral sound module which contains 128 instrument sounds and 30 rhythm sounds. By connecting this module to your FP-8 you can play all of these sounds from your keyboard.



## ROLAND PR-100 AND MT-32



When both the PR-100 and MT-32 are connected, you can make multi-track recordings.

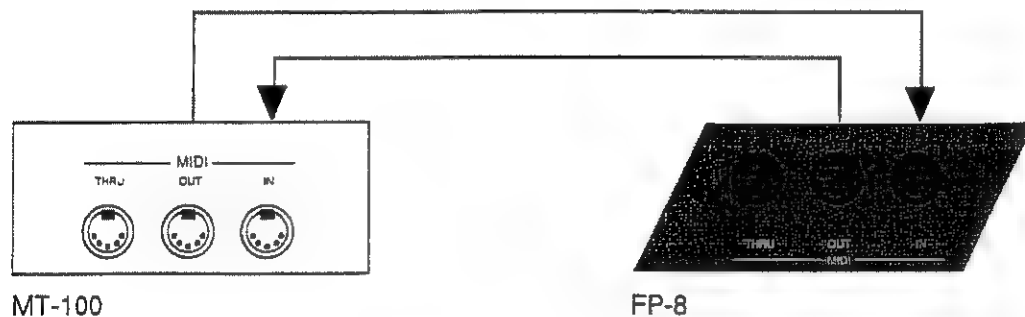


*\* By using the ISM Quick Disk Ensemble Library (EL series; sold separately), you can play a piano part (even a piano concerto!) with full orchestral accompaniment.*

## ROLAND MT-100

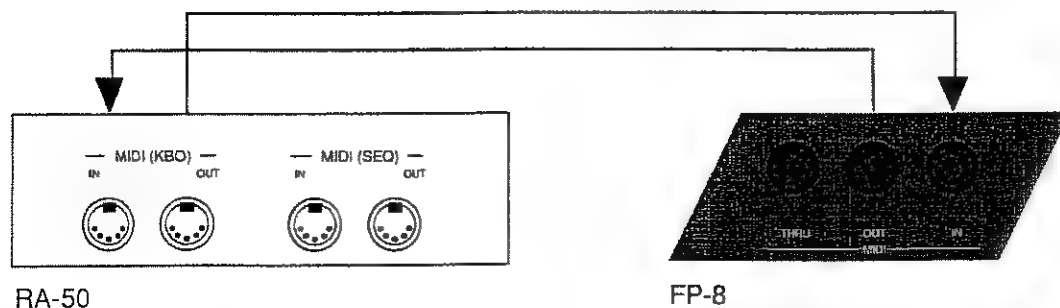


The MT-100 is actually a PR-100 and an MT-32 combined.



## ROLAND RA-50

The RA-50 is an auto accompaniment device. When connected to your piano, chords you play with the left hand will instantly be arranged into full orchestral accompaniment.



## TROUBLESHOOTING

Refer to this section if you encounter any problems when using your piano or related MIDI equipment.

**Q**

**Why is there no sound from the piano?**

**A**

- The MONITOR LEVEL slider or LINE LEVEL slider is at MIN.
- Headphones are connected to the PHONES jack.
- The Local function is turned off (*refer to MIDI Modes, page 20*).
- Power to any connected MIDI equipment is off.

**Q**

**Why does the Soft effect not work when the pedal is connected to the SOFT jack?**

**A**

- The SOFT jack can provide one of three effects: Soft, Sostenuto or Expression. Ensure that Pedal mode number 1 (Soft) has been selected. *Refer to page 12 for pedal mode selection.*
- The wrong type of pedal is being used. An expression (volume) pedal will not be able to function as a Soft pedal (and vice versa).

**Q**

**Where is the data recorded in the Recorder?**

**A**

- Data recorded in the Recorder will only be retained for approximately 24 hours. After this period of time, the data will disappear and cannot be recovered. To store performances indefinitely, you will need to store them on floppy disk using a sequencer. *Refer to the MIDI Guide starting on page 24.*
- The data may have been inadvertently erased. Pressing REC and PLAY simultaneously will erase a recorded performance.

**Q**

**Why do notes sound at an incorrect pitch?**

**A**

- The pitch is transposed. Set the transpose function to '0' (*no transposition*). *Refer to page 17.*

**OR**

Turn the piano off for a moment and then on again (the default setting [no pitch transposition] will be automatically selected).

**Q**

**Why does the pitch of the piano not match that of ISM products?**

**A**

- When shipped, ISM products are set with middle A at 442 Hz. If you are using these products with your piano, use the tuning knob on the piano to set middle A to 442 Hz (*refer to page 19*).

**Q**

**Why do notes sound twice when using a sequencer?**

**A**

- The Local setting of the piano is ON. Notes sound once from the piano itself and again from the same messages transmitted back to the piano from the sequencer. Turn the Local setting OFF (*refer to page 20*). *For further information about MIDI, refer to the MIDI Guide (page 24).*

**Q**

**Why is the volume of an instrument (or microphone) connected to the INPUT jacks so low?**

**A**

- The INPUT LEVEL knob is not properly adjusted. If you have connected another piano to the INPUT jacks, for example, rotate the INPUT LEVEL knob towards LINE. If you have connected a microphone to the INPUT jacks, rotate the knob towards MIC.
- The output (volume) of the other piano is too low.

# SPECIFICATIONS

<b>Keyboard:</b>	<i>weighted-counterlever mechanism:</i> 88 notes; velocity sensitive	
<b>Sound Source:</b>	Advanced SA (Structured Adaptive) Synthesis	
<b>Maximum Polyphony:</b>	28 notes	
<b>Tone Groups:</b>	PIANO (5 variations) E. PIANO (3 variations) MALLET (4 variations) STRINGS (4 variations)	16 Internal sounds
<b>Digital Effects:</b>	Chorus and Reverb	
<b>Keyboard Touch Control:</b>	[1] Light / [2] Standard / [3] Heavy	
<b>Tuning:</b>	Tuning knob (TUNE): +/- 50 cents	
<b>Connectors:</b>	MIDI PEDAL INPUT jacks LINE OUT jacks PHONES jack	IN/OUT/THRU DAMPER/SOFT R/L(MONO) [with INPUT LEVEL knob] R/L(MONO) 1/4" stereo
<b>Speakers:</b>	10cm x 2, 5cm x 2	
<b>Output:</b>	10W x 2	
<b>Power Consumption:</b>	45W (117V), 65W (230/240V)	
<b>Dimensions:</b>	Overall: 1343 (W) x 383 (D) x 120 (H) mm 52-7/8(W) x 15-1/16(D) x 4-3/4(H) inches	
<b>Weight:</b>	26kg 57.3 lbs.	
<b>Finish:</b>	Matte Grey / Metallic Red / Pearl White	
<b>Accessories:</b>	Power cable Pedal (DP-6; Damper/Soft/Sostenuto) Music Stand Owner's Manual	
<b>Options:</b>	MIDI cables (MSC-15/25/50) Audio cables (PJ-1M) Expression (volume) Pedal (EV-5) Soft/Sostenuto pedal (DP-6) Keyboard stand (FPS-8)	



<b>A</b>	Advanced SA synthesis ..... 1	<b>N</b>	Note messages ..... 24
<b>C</b>	Channel messages ..... 26	<b>O</b>	Omni ..... 18, 26
	Chorus [CHORUS] ..... 13		
	Connection to an amplifier ..... 23	<b>P</b>	Pedal [PEDAL] ..... 8, 12
	Control Change messages ..... 26		Power cable ..... 8
<b>D</b>	Damper pedal ..... 12		Power switch ..... 6
	Demo songs [DEMO] ..... 14		Program change messages ..... 18, 26
	Dual function ..... 10		Program change numbers
			[PGM CHANGE] ..... 18, 26
<b>E</b>	Expression pedal ..... 12		Program Change Number Table ..... 29
<b>F</b>	Function button [FUNC] ..... 5	<b>R</b>	Record function [REC], [PLAY] ..... 15, 16
			Recording on a cassette deck ..... 22
<b>H</b>	Headphone jack ..... 9		Reverb [REVERB] ..... 13
<b>I</b>	INPUT jacks ..... 7, 21	<b>S</b>	Sequencers ..... 24, 27
	INPUT LEVEL knob ..... 7, 22		Slave ..... 25
	ISM Products ..... 31		Soft pedal ..... 12
<b>K</b>	Keyboard touch control [TOUCH] ..... 16		Soft Thru function ..... 27
	Key transpose [TRANPOSE] ..... 17		Sostenuto pedal ..... 12
<b>L</b>	LINE OUT jacks ..... 7, 22		Sound modules ..... 24
	Listening to other sources		Stereo panning ..... 9
	through the internal speakers ..... 21	<b>T</b>	System messages ..... 26
	Local function ..... 20, 27		
<b>M</b>	Master ..... 25		Tone select buttons ..... 4
	MIDI ..... 24		Tuning ..... 19
	MIDI cables ..... 24		Troubleshooting ..... 33
	MIDI channels ..... 25	<b>V</b>	Variation buttons [VARIATION] ..... 4
	MIDI connections ..... 24		Volume:
	MIDI connectors (IN/OUT/THRU) ..... 24		[MONITOR LEVEL] ..... 4, 9, 22
	MIDI Implementation chart ..... 28		[LINE LEVEL] ..... 4, 22, 23
	MIDI mode [MODE] ..... 19		
	MIDI Receive channel [RX CH] ..... 18		
	MIDI THRU connector ..... 25		
	MIDI Transmit channel [TX CH] ..... 17		



For West Germany

## Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das

Roland DIGIAL PIANO FP-8

(Gerät. Typ. Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

Amtsbl. Vfg 1046/1984

(Amtsblattverfügung)

funk-entstört ist.

Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

Roland Corporation Osaka/Japan

Name des Herstellers/Importeurs

For the USA

## RADIO AND TELEVISION INTERFERENCE

**WARNING** — This equipment has been verified to comply with the limits for a Class B computing device, pursuant to Subpart J, of Part 15, of FCC rules. Operation with non-certified or non-verified equipment is likely to result in interference to radio and TV reception.

The equipment described in this manual generates and uses radio frequency energy. If it is not installed and used properly, that is, in strict accordance with our instructions, it may cause interference with radio and television reception. This equipment has been tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J, of Part 15, of FCC Rules. These rules are designed to provide reasonable protection against such a interference in a residential installation. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause interference to radio or television reception, which can be determined by turning the equipment on and off, the user is encouraged to try to correct the interference by the following measures:

- Disconnect other devices and their input/output cables one at a time. If the interference stops, it is caused by either the other device or its I/O cable. These devices usually require Roland designated shielded I/O cables. For Roland devices, you can obtain the proper shielded cable from your dealer. For non Roland devices, contact the manufacturer or dealer for assistance.

If your equipment does cause interference to radio or television reception, you can try to correct the interference by using one or more of the following measures.

- Turn the TV or radio antennas until the interference stops.
- Move the equipment to one side or the other of the TV or radio.
- Move the equipment farther away from the TV or radio.
- Plug the equipment into an outlet that is on a different circuit than the TV or radio. (That is, make certain the equipment and the radio or television set are on circuits controlled by different circuit breakers or fuses.)
- Consider installing a rooftop television antenna with coaxial cable lead-in between the antenna and TV. If necessary, you should consult your dealer or an experienced radio/television technician for additional suggestions. You may find helpful the following booklet prepared by the Federal Communications Commission:

"How to Identify and Resolve Radio — TV Interference Problems"

This booklet is available from the U.S. Government Printing Office, Washington, D.C., 20402, Stock No. 004-000-00345-4.

For Canada

### CLASS B

### NOTICE

This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

### CLASSE B

### AVIS

Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Règlement des signaux parasites par le ministère canadien des Communications.

 Roland®

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**10941**

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